BRANDEIS
UNDER CONSTRUCTION

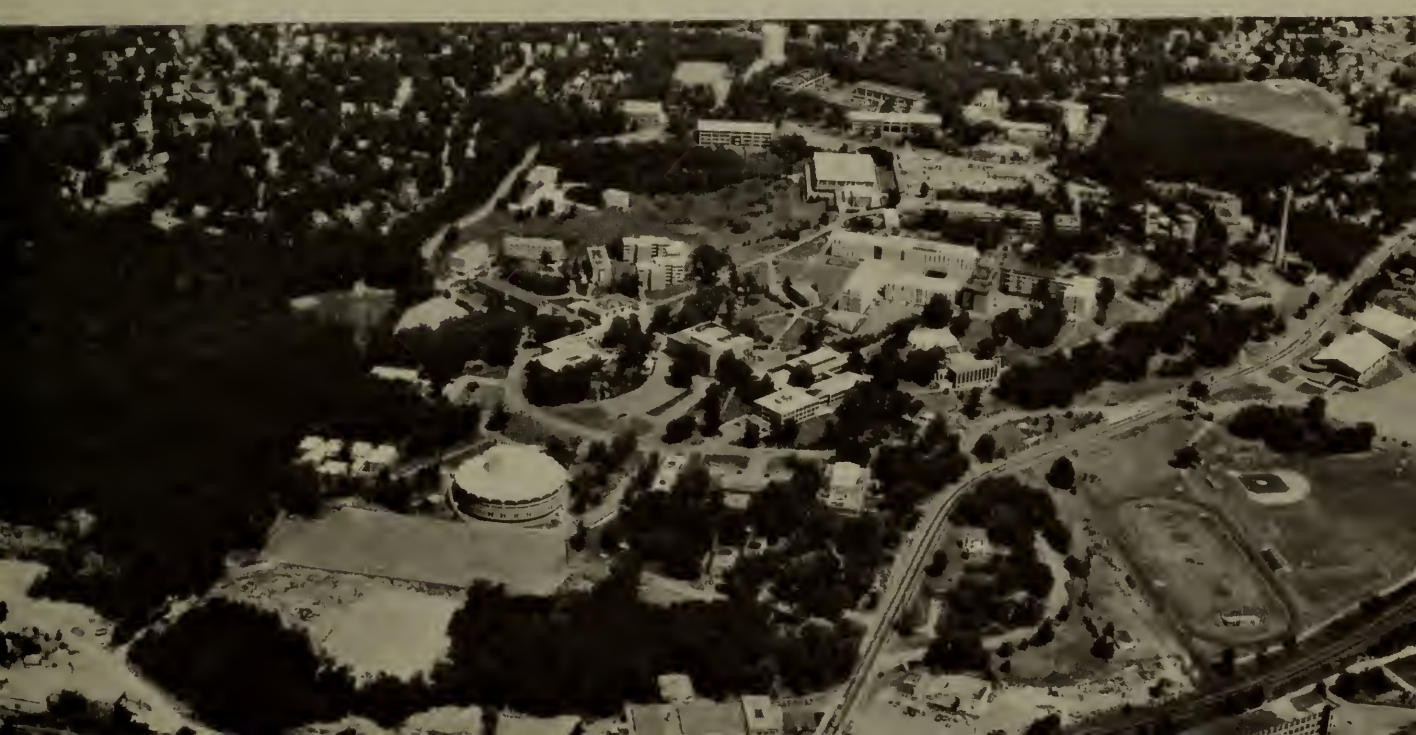
The Poses Institute of Fine Arts
Brandeis University

JOHN J. FOTI

BRANDEIS
UNDER CONSTRUCTION

an architectural exhibition commemorating the 25th anniversary of Brandeis University

Rose Art Museum
May 13-October 1
1972



An Exhibition of the Poses Institute of Fine Arts.
Rose Art Museum—Brandeis University
May 13, 1972—October 1, 1972

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The Rose Art Museum is privileged to present *Brandeis Under Construction,* a vivid evocation of the University's architectural growth in its first quarter century.

We wish to thank Michael Hauptman, Ann Lorenz and Randolph Noe, whose imagination and efforts made this anniversary exhibition possible, and Professor Gerald Bernstein for guiding the project.

Michael J. Wentworth
Director, Rose Art Museum

INTRODUCTION

The original idea for an exhibition of the architecture of Brandeis University emerged from a series of independent student projects undertaken in the fall of 1971. The study of the development of the campus and the variety of architectural styles it incorporates presents students with a unique opportunity to examine first-hand the changing directions in modern architecture in the post-war period. In utilizing such primary sources as the original Saarinen Master Plan and the later Harrison and Abramovitz Master Plan, they could investigate the various stages of the growth of the campus. Through use of the university archives and meetings with Chancellor Sachar, new light was shed on the early development of Brandeis, especially the relationship of the donor to the architecture. The students also interviewed a number of the architects who had worked at Brandeis, including Archie Riskin, whose experience went back to the renovating of existing buildings of the old Middlesex Medical College. Architects from the firms of Hugh Stubbins Associates and Benjamin Thompson and Associates also cooperated in providing plans and discussion of their Brandeis buildings. Max Abramovitz and Gerry Schiff, of Harrison and Abramovitz, were particularly helpful in both their time and patient assistance in discussing master planning and particular structures at Brandeis.

Various administrative departments of the University, including Public Affairs and Development have contributed time and effort to the study. Particular thanks are due to David Rolbein, for the time, information, and invaluable counsel he gave. Samuel Rosenfield and John Foti generously cooperated in making available plans, renderings, and models from their files. This provided students not only with material on existing buildings, but with indications of the alterations in siting and planning that took place on the rapidly growing campus.

With the aid of these various resources and her own her intensive research, Ann Lorenz, '72, an Art History major, has written the Introductory Essay for this catalogue, discussing the historical and stylistic development of Brandeis University architecture. Miss Lorenz is also responsible for the "Walking Tour" section of the catalogue. The over 150 photographs which appear in the exhibition were taken by Michael Hauptman, '73, a Studio Art major. They include all the buildings on campus, as individual structures, as related groups, and in selected details. Mr. Hauptman also designed the exhibition catalogue.

As more students became involved in the project, the focus of the exhibition was expanded from merely an historical study to one including problems of present and future campus expansion. Students from disciplines other than Fine Arts became involved, including Sociology, American Civilization, and Theatre Arts. The problems of planning and traffic circulation were investigated by Emily Hotaling, '73, a Fine Arts major. A film by Cliff Hauptman and Richard Kahn, graduate students in cinematography, was undertaken to explore the concept of space on the campus. A series of representative scale models of Brandeis buildings were constructed by Randolph Noe, '72, as part of his Fine Arts senior honors project.

A word of appreciation is also due to Mr. Michael Wentworth, Director, and to the staff of the Rose Art Museum for their cooperation and support in organizing this exhibition, and to Mr. David Squire and Mr. Nathan Pearlmutter for their aid in publishing the catalogue and completing the exhibition. Special thanks also to Harry W. Hauptman and Eunice M. Cohen for their help.

It is hoped by all those who participated in this exhibition that its value will be

two-fold; not only a look at the past in commemorating the 25th anniversary of the Univeristy's founding, but a vantage point for a new perspective in assessing the future development of the campus. As Brandeis moves into another phase of its remarkable growth new demands will be made on its limited space. We hope this exhibition will encourage the University to make a clear commitment toward the preservation of open space on the campus.

Gerald S. Bernstein
Assistant Professor of Fine Arts

BRANDEIS ARCHITECTURE: An Historical Perspective

In an era of increased college attendance, this country has witnessed the wide expansion of older university facilities and the growth of completely new college campuses in a relatively short period of time. The issues of campus planning, and particularly of the special architectural requirements of the university, are of growing importance. The rapid growth of Brandeis University over the past twenty-five years provides a noteworthy example for the study of the new university campus. As a school built entirely by private initiative and funds, Brandeis has had a unique pattern of growth. As the building program approaches full strength, the campus can now be considered as a comprehensive university complex. The realization of this complex has required an exceptional commitment to the concept of a great university.

The Acquisition of a Campus

The foundation of Brandeis University was the result of the desire of the Jewish community to sponsor an American university, just as other religious groups had been doing for nearly three hundred years. In 1945, leading members of a group directing its energies toward this goal came in contact with the officials of a small medical school in Waltham, Massachusetts. The school, Middlesex Medical College, was founded by Dr. John Hall Smith as an institution without quotas. By 1945 the school was being forced out of existence by the fact that few of its graduates were being granted licenses to practice. With the immediate prospect of having to close the school, its officials decided to pass its property and its charter on to a new group, rather than have to surrender them to the state or to a party not of its own choosing. Thus the charter of Middlesex, and with it, a campus of about one hundred acres, passed to the trustees of the future Brandeis University. Over the course of the next two years, feasibility studies led to the demolition of some existing structures on the campus, and the refurbishing and conversion of others in preparation for the new university.

The Middlesex Campus

Middlesex gave Brandeis a fairly extensive, if somewhat dilapidated, physical plant. Most of the buildings had been erected in the early thirties. With the aid of Arthur Weinbaum, a Boston architect, Dr. Smith was his own designer, engineer, and supervisor of construction. Using local stone, second-hand windows and mechanical fixtures, and bits of mosaic and painted decoration, he constructed a building based on a sketch of Ireland's Cavendish Castle to house his college. This pseudo-medieval grouping of towers and halls on a courtyard housed the administration, a library, lecture halls, laboratories, and an operating amphitheatre. Next to it, in the present Schwartz Hall, were student lockers. Also on the campus were a handsome stables of random stone construction, a curved structure housing a small-animal clinic, Dr. Smith's house, and some wooden army surplus buildings. Two of the latter were joined into a study complex, which Brandeis later converted to a dormitory. The most recent addition, by George Kelley of Boston, was a large brick

structure with a central court, built in 1940 to house a veterinary school. The site for all this was a rocky, rolling stretch of land with large areas of swamp, scattered tree coverage, a central meadow, and a reservoir. (The last belonged to the city of Waltham but was subsequently purchased by Brandeis.) With the exception of the veterinary school, the buildings were in poor repair. But by the fall of 1948, when Brandeis opened its doors to 107 students, the Middlesex structures had been brought to a state in which they could be used. Sheer determination and the benevolence of the Jewish community had provided the furniture and fixtures needed.

The Castle

A local architect, Archie Riskin, had seen the campus through this first phase. Brandeis was now ready to look toward a program of new building, and to this end it acquired its first architect and master planner, Eero Saarinen.

Eero Saarinen; The First Master Plan

The master plan by Eero Saarinen (in conjunction with Matthew Nowicki) that was published by the University in 1950 was a tentative sketch for the future. The form of the campus was fairly firm; the design of the individual buildings was not. The plan is characteristic of those published by Saarinen in the late forties and early fifties. The buildings lie at right angles in the manner of Mies Van der Rohe's influential grid plan for Illinois Institute of Technology. There are a central plaza with a campanile, a circular auditorium, "International-Style" facades of brick and glass, and a general arrangement of centralized academic areas and peripheral residen-

tial units. Saarinen's plan showed limited possibilities for expansion of the central quad and suggested a large financial investment in a relatively short time. The plan also seemed to take little regard of the existing hilly terrain, apparently wishfully flattening it to an International-Style ideal, and it nearly ignored the existing Middlesex buildings. The first group of structures by Saarinen, completed in 1950, were the Ridgewood dormitories. Federal funding agencies, doubtful of the school's ability to survive, insured their investment by insisting that the structures be convertible to apartments. The low structures are some of the more crisp in style of

The Saarinen Plan

Saairnen's designs of this period; however, their custom-made construction and difficult mechanical systems did not help Saarinen's standing with the university. Sherman Student Center, completed in 1952, is the most International-Style of his buildings on campus, although a recent addition has broken its first facade. The construction of Shapiro Hall at the same time provided the base for the quadrangle that was later completed roughly by Saarinen's plans. Sometime around 1953, the University severed relations with Saarinen and turned the problem of the Master Plan over to the firm of Harrison and Abramovitz, which had recently completed Ullman Amphitheatre, sited according to Saarinen's scheme. Since that point, Max Abramovitz has been the Master Architect of the campus, responsible for the placement of structures and the choice of their materials, and for the approval of other architects to design for the campus.

The Passing of the Old Complex

As new structures rose on the campus, those held over from Middlesex gradually changed or disappeared. Brandeis has had no commitment to preserving Middlesex buildings, rather using them until they can be replaced by newer structures. Only the Castle and the old veterinary school, now Ford Hall, remain. In 1950, Ford Hall had an auditorium dropped into its center and a west wing added. The stable was also extended by a library addition; this complex was demolished to make way for the computer center. The old animal clinic, the grape arbor and apple orchard, the wooden dorms and administration building, and the president's house have all been removed over the years to make sites for contemporary structures. Even the reservoir has been filled and covered by a student center. Thus the prevailing sensibility of the campus is now contemporary, but with the growth of buildings and parking lots, no longer quite rural.

Problems of a New Campus

Brandeis began with a rather dramatic site and with the exceptional goal of becoming a university of recognized excellence in just a few years. In order to achieve this goal the campus had to be built quickly to accommodate a functioning university. Yet it could not be an "instant" campus, planned and constructed as one whole, for Brandeis had to depend entirely on the painstaking collection of private funds to finance construction. As a result, after Saarinen's plan was discarded, the school was not to be built in a single style, nor was it to develop in a gradual and varied manner over the centuries. Buildings had to be constructed at a minimum cost as quickly as the flow of donations would allow, but only as soon as the young university knew its academic and residential needs. Thus the achievement of Brandeis, with its roster of internationally known architects, is in many ways especially impressive. At times the architects are handicapped by a rise in building cost between the conception and construction of a building, or by the need to give independent structural recognition to several donors. Yet the donor system has allowed Brandeis to grow and remain independent, while maintaining the services of its fine architects.

Max Abramovitz; The Master Plan

In contrast to Saarinen's fixed arrangement of buildings, Max Abramovitz has attempted to maintain a fairly free scheme for his Master Plan. Abramovitz states that he hopes to preserve the landscape of the campus, although there are apparently no long-range plans to deal with over-all landscaping. He has also stated a desire to avoid "rigid, monumental groupings of larger buildings," designing rather what he terms "a series of intricate clusters of medium-sized and smaller structures." He also, at an early stage, limited the palette of structural materials to red brick, concrete, and fieldstone, which he feels harmonize with the New England surroundings. Few buildings on campus deviate from an emphasis on red brick; even the use of other colors is avoided. Abramovitz feels that his changing scheme reflects the informal teaching ideals of the campus; however, it also reflects the University's reluctance to project the cost and size of future buildings and their exact placement. Abramovitz and University planning officials are presently committed to preserving the Chapel Field as a central open area, but the rest of the campus is available for development. The school is now beginning to extend into new areas of its 260-acre campus: to the southwest wooded portion, and to the Charles River bank. The Master Plan published in 1956 has been in a constant state of transformation, and presumably the sites of future buildings have been allocated only to general areas and not to specific locations. This policy, although informal, may ultimately lead to the unnecessary use of some spaces when the university runs short of building sites with

easy access. The ideal "clusters" of buildings may also sometimes contain buildings housing incomplete groups of functions; for example, administrative offices in the new student center are a goodly distance from those in the administration complex. Thus informal planning may sometimes come to limit flexibility.

The Architects of Brandeis

The style of the buildings at Brandeis has been affected by a number of factors over the years. Abramovitz and the University have made an effort to introduce variety by commissioning a number of architects. Saarinen contributed two complexes in his characteristic early interpretation of the International Style. His work emphasizes the wall through large areas of vertical fenestration and light roofs. His choice of warm, orange-toned brick gives the buildings a distinctive coloration. Shepley, Bullfinch, Richardson, and Abbott built, in 1956 and 1958 respectively, Kalman and Friedland Science buildings. These two structures have the greatest emphasis on steel and glass on the campus, with Kalman's heavily-fenestrated facade approaching an International-Style sensibility. Benjamin Thompson, partner-in-charge of the projects of The Architect's Collaborative at Brandeis, has been a major contributor over the years, often with award-winning buildings. His Academic Quadrangle combines rhythmically-patterned walls of concrete piers and brick with heavy cornices and fieldstone bases. Thompson first developed this style at Andover Academy. The Social Science Center also incorporates concrete and brick patterns, with a distinctive terracotta screen outside the lecture hall. His East dormitory complex lies like an open bracelet along the Brandeis hillside; a vertically-oriented complex of brick and glass which uses an innovative served- and service-space concept. Thompson's buildings represent some of the best in human-scale buildings of the sixties. The striking interior of the Lown Building, which completes the Academic Quadrangle, reflects his directions in the early seventies. Hugh Stubbins has designed two buildings on the Brandeis campus, a decade apart. His Administration Center of 1969 still looks to the International Style, particularly in its hillside peloti supports and its use of rich purple slate. The scalloped roof of one wing departs from the rest in a manner fashionable in the sixties. The 1970 Usdan Student Center reflects the move to "brutalism" in brick of the past few years, which Stubbins has followed in several university buildings. Its dark, often opaque, facade and size make it the most monumental of Brandeis buildings. The 1969 Rosenthal dormitories of Sasaki, Dawson, DeMay use a brick, concrete, and glass counterpoint that is still common; the alternating floors of suites developed after several preliminary plans. By far the greatest part of the campus has been designed by Harrison and Abramovitz, whose buildings have ranged over a variety of stylistic emphases. From the light-roofed, ribbon-fenestrated structures of the fifties, like Pearlman, to the scallops of Spingold and dramatically-slanted windows of Goldman-Schwartz, to the infinite repetition of a cast-concrete facade in the science buildings, to the angled walls of Sachar, Abramovitz has maintained his dictum of materials in a heterogeneous group of structures. Only the *"prima donnas"* he has created, the Three Chapels and the Rose Art Museum, are strikingly separated in form and material. The Chapels, of glazed white brick, hint at expressionism, while the cut-stone and glass Museum is a contemporary jewel box for its art.

In all this variety, Brandeis has achieved distinction as a campus, though not a great sense of architectural innovation in its individual works; its structures tend to be rather reflective of architectural trends of the past twenty-five years, some bearing more lasting validity than others. The founders of the school had an architectural challenge which they met with little knowledge of, or time for, long-range planning. The result has been an unusual collection of twenty-five years of directions in Amer-

ican educational building. Despite the problems caused by hesitancy in planning procedure, the Brandeis campus today is pleasing to the eye of the visitor and functional for the student. It will continue to be an experiment in campus building worth watching as it expands into the rest of this decade and beyond.

Ann Lorenz '72

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Max Abramovitz, Harrison and Abramovitz
Archie Riskin, Riskin and Fried
Chancellor Sachar, Brandeis University
Gerry Schiff, Harrison and Abramovitz

THE CAR VS. THE UNIVERSITY: Is There A Solution?

The future of Brandeis' environment is of great concern to many members of the university community. The balance between buildings and open space is fast becoming an issue. Of equal concern is the threat of the automobile. The campus is beseiged by cars, both moving and parked—and, as the number of vehicles increased year by year, it appears that the battle of land versus car has only begun.

The campus as a parking lot, continual battles between the car and the pedestrian, as well as physical and visual hazard, leave Brandeis faced with the necessity of action. It is clear that the present use of cars on campus is an affront to the university—but is there a solution?

In the future, more efficient and effective methods for contending with this problem must be adopted. Stricter enforcement of parking regulations might discourage cars. Another idea is a shuttle service. Small buses, regularly circling the campus, could provide for the convenience of the pedestrian by eliminating the need to park close to one's office or classroom. A third idea is that of a partial limiting of vehicular movement on campus between the hours of nine and five. This would allow the parking spaces that have been provided to be used . . . but reduce the problem of pedestrian and vehicular congestion, danger and confusion. Multi-story or underground garages are an alternative . . . but they, it would seem, would serve only to encourage more cars, therefore at most being only a temporary solution.

The best answer may lie in a redistribution and reorganization of the present parking system. Often the car is used on campus when there is really no

need. New paths, well-located and constructed, would induce more people to walk. Better public transportation to and from the university would help to encourage people to leave their cars at home.

The problem of inadequate traffic and parking facilities was handed to us by the planners of the past, but the cars that fill these spaces are ours to choose to drive or not. The university has a responsibility to aid this decision by doing what it can, while it can.

In 1915 C.S. Bird wrote about university planning and asked, "Are we willing to assume responsibility for similar mistakes due to our own lack of foresight?"[1]

Today in 1972, this is the question we still must ask ourselves.

Emily Hotaling '73

[1] C.S. Bird, "Town Planning, Why Not University?", The Harvard Illustrated, Vol. XVI, No. 8, May, 1915, p.359.

SPACE

A FILM IN 16MM COLOR

Cinemascope—Rear screen projected

by

Cliff Hauptman

&

Richard Kahn

The filmmakers would like to express their thanks to:
David Westphal, Acting Director of Cinematography—for his footage of Antarctica
John Rich & Shelley Kaplan, Director, and Associate Director of the Usdan Student Center—for a place to work
Michael Wentworth, Director of the Rose Art Museum—for his support
and Gerry Bernstein and Mike Hauptman—for their help.

A BRANDEIS FILM WORKSHOP PRODUCTION

Walking Tour

Brandeis University is a walking campus. With the exception of a few athletic and service facilities across South Street, the main body of the campus is self-contained. Although the rural nature of the campus has diminished, and the Brandeis community has come to rely on the automobile for transportation, one must still go on foot in order to reach all structures on campus. This walking tour encompasses all campus buildings with the exception of maintenance facilities. The order in which they are presented is suggested by their proximity to one another; however, their physical relationship does not necessarily suggest related functions. The campus is roughly organized into academic, residential, and administrative complexes, but the addition of new facilities over the years has moved departments from one building to another and blurred the demarcations of early plans. The pattern of growth has been such that stylistic directions are also mixed among building groups, and the observer may find himself among closely neighboring buildings of different decades and varying stylistic emphases. Brandeis has been a laboratory for campus design and planning over the past twenty-five years, and it is only by walking among the buildings, as the Brandeis community does daily, that one can sense the successes and failings of the campus as a whole.

The following tour is made up of a series of numbered commentaries corresponding to numbers on the mapped route. Each commentary is accompanied by a photograph for identification purposes. In some cases a single photograph will serve to represent a group of buildings, particularly for the residential quadrangles.


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1

Set into the slope above the entrance to campus is the **Administration Center.** This group is formed by the Bernstein-Marcus Administration Center, the Irving Presidential Enclave, and the Gryzmish Academic Center. They were completed in 1959 from a slightly altered version of the plan which won an award for Hugh Stubbins in *Progressive Architecture* of 1958. The complex straddles a stairway to the campus entrance, and each of its three buildings is designed with a flexible interior to meet the changing needs of the Administration.

2

Facing the Administration group is **Ford Hall,** which was built in 1940 as part of the Middlesex College campus. Architect Archie Riskin designed the Nathan Seifer Auditorium and Sydeman Wing additions in 1950. Once the home of science laboratories and classrooms, much of Ford is now little used and awaits a new designation for the future.

3

To the rear of Ford on a rocky hillock is the **Faculty Center.** Completed in 1959 by Harrison and Abramovitz, the Center serves faculty, staff, and guests of the school. An open-air corridor links the guest rooms to the main building, which is built around an atrium.

4

To the north of the Faculty Center is **Massell Quadrangle** (formerly Hamilton). The **Sherman Student Center**, set into the hillside, and Shapiro Dormitory, to its northwest, were completed by Eero Saarinen in 1952 and resemble his other college work of this period. The other three dormitories were added in 1954 by Saarinen's plans. The facade of Sherman was substantially altered by the 1968 lower story addition.

5

Above Massell, accessible by the stairway through the South dorm, is **Rosenthal Quadrangle.** The three dormitories were completed in 1969 from the design of Sasaki, Dawson, DeMay. Each building consists of a number of suites of rooms grouped around lounges. The complex rose on the site of Woodruff Hall, of the Middlesex campus, and was the first group of structures to rise in the Chapel Field area in fourteen years.

6

Across Chapel Field, on the back edge of campus, are the **Three Chapels,** which were completed by Harrison and Abramovitz in 1955 by an AIA award-winning plan. Each is different in design and houses one of the three major western faiths. Their abstract forms and use of glazed white brick sets them apart from most of the campus architecture. The chapels can be reached by the peripheral road or by walking across the Field. Chapel Field is the only area on campus which the architects are presently committed to preserving as open space.

7

The center of campus is dominated by the **Gerstenzang Science Quadrangle.** The buildings of this complex were constructed over a period of years, and the group is growing again today. The original building in the center, Kalman, was designed by Shepley, Bullfinch, Richardson, and Abbott, who added Friedland to its rear in 1958. The sudden surge of growth in the science complex came in 1965, when Harrison and Abramovitz added six buildings (with nine subdivisions) and a plaza, all bearing the same precast concrete facade. New additions to the complex are the Feldberg Computer Center, the low structure to the front, and the Rosensteil Medical Research Center, to the opposite side of the complex. (See 19.)

8

At the top of the central pathway, the first building to the right is **Pearlman Hall.** This structure was the original Rabb Graduate Center, but now houses the Sociology department. It was built by Harrison and Abramovitz in 1957 and is similar in style to Slosberg and Morton May Halls of the same period. Its circular lounge is an unusual feature.

9

Overlooking Chapel Field and the marsh is **Goldfarb Library,** completed by Harrison and Abramovitz in 1959. Connected to it is **Rapaporte Treasure Hall,** which houses rare manuscripts. In 1965, Rapaporte was enlarged, the marble facade was changed to brick, and offices were added behind the main lobby entrance. A new level below the library building, facing onto the marsh behind, was completed in 1972. The building now takes full advantage of its hillside site.

10

Past the library and to the west is the **Florence Heller School,** designed by Benjamin Thompson to fit its hillside site and correspond to the nearby Academic Quadrangle. Its open central stairway leads to a massive fieldstone base and the wooded area below. Completed in 1966, this building houses the graduate school of Social Welfare.

11

At the highest point of the campus is the hilltop site of the **Academic Quadrangle.** The first three buildings, Golding, Olin-Sang, and Shiffman, were completed in 1961 and house offices and classrooms. In 1965, **Rabb Graduate Center** was added, with an open staircase which cuts through the building providing a dramatic entryway to the quadrangle. The Lown building, added in 1972, encloses a similar staircase to the edge of campus. The original design won an award for its architect Benjamin Thompson, then a partner in The Architects' Collaborative. These buildings and the Heller School share the same cornice and fieldstone bases.

12

To the east and slightly below the academic group lies **North Quadrangle (Leon Court) and Kutz Hall,** which were completed in 1959. The four dormitories and dining hall by Harrison and Abramovitz enclose a sloping, tree-filled quadrangle.

13

At the base of the path from North, and at the hub of the upper campus, stands the **Usdan Student Center,** which was a major addition to the campus in 1970. It occupies the site of the old reservoir. The Hugh Stubbins design joins five buildings around a central courtyard, where skylights open on an underground cafeteria. Usdan contains student service facilities, administrative offices, lounges and recreation facilities, and student organization offices. It has rapidly become a center of campus activity, largely replacing the more dispersed student centers at the residential quadrangles. The heavy brick style is characteristic of Stubbins' current work.

14

On the south side of the Student Center stand the **Brown Social Science Center, Schwartz Lecture Hall, and Lemberg Hall,** which were designed as a group by Benjamin Thompson in 1961. Originally planned in the form of two linked buildings, the Social Science complex now consists of one structure housing a nursery school and two linked buildings containing classrooms and offices. The top floor of Brown originally opened onto roof terraces, but these were enclosed for offices in 1967.

15

East of the Social Science Center lie the **Castle and Schwartz Hall**, main buildings of the Middlesex campus. They were built about 1930 by the college president, Dr. John Smith. The design was inspired by a sketch of Ireland's Cavendish Castle. The buildings were acquired with the campus in 1946 and now serve for women's housing.

16

Below the Castle is the dramatically sited **East** dormitory complex, which conforms to the curvature of the hillside by rotating living units on service shafts. It was another award-winning design for Benjamin Thompson in 1964. Its angular style and suite system pointed a new direction in dormitory design on the campus. The residential units are linked to Swig Dining Hall, which has been closed since the opening on the new Student Center.

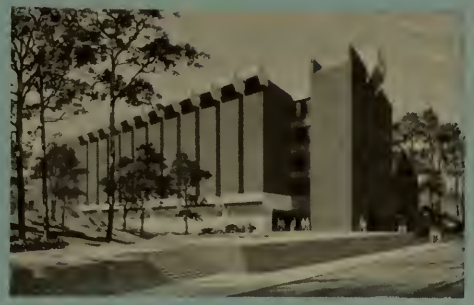
17

The athletic facilities are visible from the peripheral road near East, lying below and across from the main campus. **The Shapiro Gym**, designed by Archie Riskin under the Saarinen plan, was completed in 1952. **Linsey Sports Center**, by Richmond and Goldberg, was completed in 1967 and houses swimming pool facilities.

18

Slightly below the peripheral road, on the hillside, lies **Stoneman Infirmary**. This facility, completed in 1955, was designed by Harrison and Abramovitz to serve the medical needs of the campus. The 1972 completion of the **Mailman House**, with its striking curved stairwells, will be a significant addition to the facilities.

19



The Rosensteil Medical Research Center, adjacent to the science quad, is scheduled for completion in 1973. At six stories, it will be the tallest building on campus and the University's greatest single building investment to date.

20

Near the entrance to campus is **Ullman Amphitheatre,** completed in 1952. It was the first structure at Brandeis designed by Harrison and Abramovitz. The center of Brandeis theatre activity was here before Spingold Theatre was built.
The building was partially destroyed by fire in 1969.

21

The first building to the southwest of the campus entrance is **Slosberg Music Center,** by Harrison and Abramovitz. When the building was completed in 1957, what is now the central brick section was the front of the building. Additional practice rooms and offices were wrapped around that section in 1963.

22

Opposite the Slosberg entrance stands **Morton May Memorial Hall,** formerly Mailman Hall. This structure was designed by Harrison and Abramovitz in 1957 to serve as a student center for Ridgewood quad and an on-campus center for commuters. The original building was extended by a wing facing Ridgewood in 1965. It now houses academic functions.

23

Below Morton May is **Ridgewood Quadrangle**, the first group of buildings to be completed here by Eero Saarinen, in 1950. They were designed to serve as either faculty or men's housing. Beyond Ridgewood, toward South Street, are three frame cottages built in 1940, which now serve as dormitories.

24

Spingold Theatre contains three theatres, a dance studio, an art gallery and complete theatre arts teaching and technical facilities. This Harrison and Abramovitz structure was completed on its hillside site in 1965. The scalloped roof motif appears in other works by the firm.

25

To the northwest of Spingold lies the **Rose Art Museum,** *prima donna* of Brandeis Architecture. Harrison and Abramovitz designed this floating glass and cut stone box, with its open central stairway and pool, in 1961. There are plans for the expansion of gallery facilities in the future. Adjacent to the Museum will be the new Pollock Fine Arts Teaching Center.

26

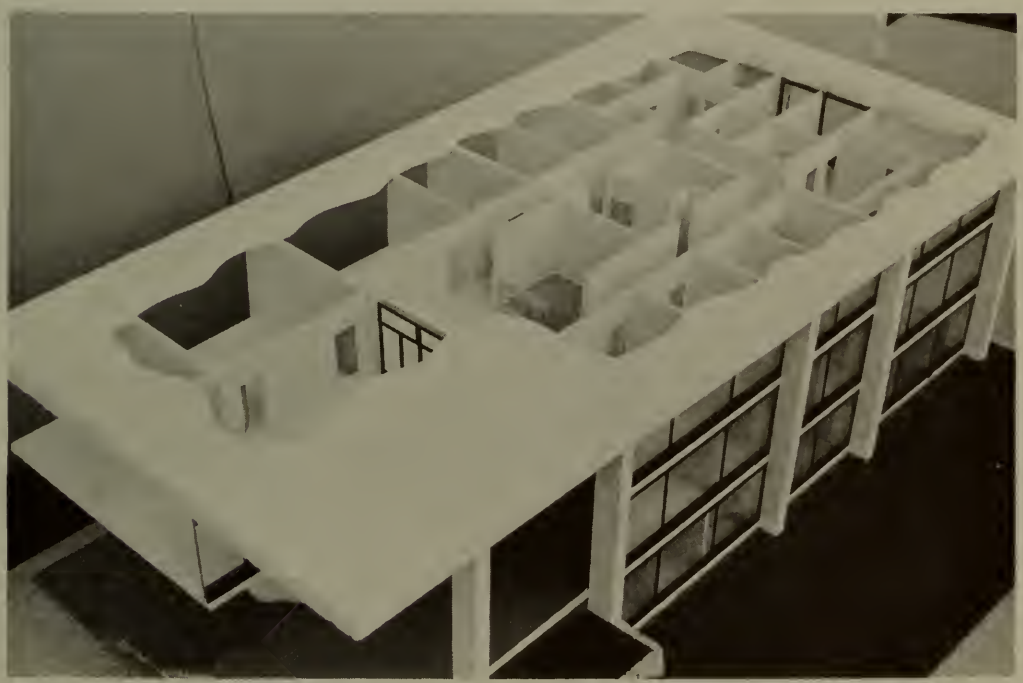
Behind the Rose Art Museum lie the **Goldman-Schwartz Art Studios,** a dynamic grouping of studios, offices, and classrooms around a central court. The building was designed by Harrison and Abramovitz in 1962 to catch north light for ideal studio conditions.

27

The new **Sachar International Center,** completed in 1972, is the first building to be sited in the wooded area to the southwest of campus. It houses the Economics department, the Chancellor's offices, an auditorium, and a library. It was designed by Harrison and Abramovitz.

All models by Randolph Noe '72.

Model of Rabb Graduate Center showing cross-section and plan.



Model of Goldman-Schwartz Art Studios.

Model of early proposal for Rosensteil Medical Research Center.

Photographs from exhibition by Michael Hauptman '73.

Goldman – Schwartz Art Studios

The Academic Quadrangle

Lemberg Hall


BRANDEIS UNIVERSITY · MASTER SITE PLA
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SCALE